



## PROBLEMS OF TRANSLATING FIGURATIVE UNITS IN A LITERARY TEXT

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### Annotation

This article provides information on the typological characteristics of modern Uzbek and Russian figurative units, semantic and contextual description, showing the norm of constant use, clarification of translation problems and identification of features of their lexicographic interpretation.

**Keywords:** translation school, translation studies and translation theory, type of translation, Figurative units;

According to Pushkin, translators are messengers between two nations. In fact, the importance of translators and translation art in any period is reflected in the political, economic, cultural and social relations between these countries. As in any translation work there are difficulties, so in literary translation the situation is different. The reason is that the translator of a work of art is not limited to translating information from one language into another, but takes on the task of expressing in the original the spirit of the nation, the mood of the writer, the national mentality and worldview.

Every nation that has passed or is passing through high stages of evolution has the right to be proud of its great literary heritage. At the same time, acquaintance with the literature of other mature peoples with a deep history, listening to the culture, history, modern mood of the people through their works of art will become the cornerstone of the development and growth of the nation in the future. For example, by the Decree of the Cabinet of Ministers of the Republic of Uzbekistan dated May 18, 2018 No. 376 "On measures to improve the system for translating and publishing masterpieces of Uzbek literature into Uzbek and foreign languages", what is determined in the order substantiates the real importance of literary translation. [1]

The Uzbek translation school is based on a long history and great experience. Translations from Persian and Arabic introduced the Turks to Eastern literature and philosophy, and thanks to such translators as Abdulla Kadiri, Cholpon, Usman Nasir, the people got acquainted with Western literature. More than a century of common history with the Russian people has led to a large number of works of Russian classics among the translated works. Translations of works by Russian writers such as A. P. Chekhov, L. N. Tolstoy, F. M. Dostoevsky, M. Yu. Lermontov, N. V. Gogol, I. S. Turgenev, have not only high artistic value, but also of great importance for the science of translation studies. relevant, as it is a methodological basis.

Such sciences as translation studies and translation theory, which began to form at the beginning of the last century, were scientifically substantiated 50 years later by A. Mukhtar, J. Sharipov, G. Salomov, N. Vladimirova, N. Komilov, K. Dzhoraev, T. Dzhoralar. As a result, it was proved that there are three main approaches to translation work, including literary translation. Philological, linguistic, contextual or free translation each differs from the other in terms of its goals. [2]

It is known that in philological translation the translator focuses on the source text. In this type of translation, the text does not have the features of sociocultural adaptation. It can be called a primitive translation, the purpose of which is to convey information to the reader. It is clear that the approach to literary translation from a philological point of view, to a certain extent, damages the





socio-cultural and communicative features of the text. In phonetic translation, it is problematic to invert the means of expressing concepts that are present in one language but absent in another. For example, the Russian language is not rich in figurative words, like any inflectional language. Imitative and figurative words are usually included in the list of exclamation marks. Their number is much less than in Uzbek. Therefore, in philological translation, descriptive units that have no alternative in Russian are omitted or translated as transliteration as a gross stylistic mistake. This means that the connection between the addressee and the recipient is broken, the communicative nature of the text is broken. After all, how this or that concept is imprinted in the minds of a nation is reflected in its language. If a concept in the mind is reflected in one language by means of a visual unit, but does not exist in the same form in another language, then presenting it to the reader in the form of transliteration is an inappropriate decision. Figurative units, although they have an independent meaning, differ from other categories of words. First, the meaning of these words is closely related to the word with which it is combined, and can vary depending on it. Secondly, in translation dictionaries, even in encyclopedic explanatory dictionaries, descriptive units are not given much space. Thirdly, these words are mainly formed on the basis of the articulator capabilities of native speakers of the Uzbek language, so their transliteration into Russian is practically impossible. All these reasons mean that the reader who encounters transliterated figurative units in the Russian text cannot understand these words and find independent information about their lexical meaning. The second type of translation, linguistic translation, in contrast to the above approach, requires taking into account the features of the source text while maintaining its general meaning. Undoubtedly, such a translation is suitable for literary texts. In linguistically translated texts, certain elements, such as figurative words, are mainly included in the form of another group of words or another word existing in the text. If a specific element is omitted in the translation, the meaning expressed by it is understood from the content of the text. This approach embellishes the translated text in form and content. This makes the literary text more understandable to the reader without compromising its aesthetic qualities. [3]

Another type of translation that is becoming more and more popular today is contextual translation. This approach can also be called free translation. With this approach, the translator can make additions to the source text based on its content. However, free translation does not mean adding a whole sentence, phrase or line without justification. A word or other type of element added to the text must be appropriate to the situation and content. For example, in literary works translated from Russian into Uzbek, the addition of certain determinants or descriptive units to the sentence does not harm the general content of the text, but increases the artistic and aesthetic value of the translation.

One of these methods cannot be considered superior to the other, especially when translating a large work, the translator involuntarily turns to different methods, and such a variety is based on the conditions set by the source text. In any case, we can say that the translator is trying to follow the law of proportions. That is, a high-quality translation text should be proportional to the original in form, size and content. Of course, it is almost impossible for the text in languages with different structures to be proportional in grammatical scheme, that is, to repeat each other in form. Proportionality in terms of the number of means in a sentence is possible in some places, while in other cases it is impossible to create the same translated text.





However, uniformity of content is an absolute requirement of principle, and the problem of the adequacy of the translation arises as a result of its failure. Based on the above methods of translation and the laws of proportion, a number of shortcomings in the translation of figurative units (figurative words) can be identified. In the translation of imitations, which are a kind of figurative words, we observe the omission of a tool, the use of another independent word, or the translation of an imitative unit that is disproportionate in content. [4]

#### АСЛИЯТ МАТНИ

*Хум-хум ҳазрати хум,  
Умарали хону Мадалибек,  
Мадалибекнинг замонида  
Тарала гижбангу,  
Тарала гижбанг.  
(Ф.Ғулом “Шум бола”)*

#### ТАРЖИМА

*Хум, хум, кабы власть  
Пить, есть можно всласть,  
Хан, хан, Умарали  
Бек, бек, Мадали  
Нам, нам, ваша власть  
Есть пить будем всласть!  
(тарж. А.Наумов)*

This quartet appears in the work as an example of folk art. One figurative word in it is translated as a transliteration of hum-hum, that is, the translator turned to the philological method. The second figurative meaning of tarala-gijbang, according to the lexical and contextual meaning of this place, means that the times are good, there is a lot of space for joy and fun. In translation, the meaning of this means is superimposed on other words and phrases, but the verse *est pit budem vslast* fully expresses the meaning of the figurative unit in the original. It should be said that in comparison with the first transliteration translation, the second linguistic approach brought the translated text closer to the original in content and did not cause any stylistic insanity. [5]

Figurative units have a number of features in each language. For example, in Uzbek these means are often short, repetitive or double. The lexical meaning of most figurative words varies depending on the context of the text and the meaning of the word with which it is associated. For example, the figurative unit "trembling" in sentences such as "quivering river ripples", "trembling stars" or "quivering" expresses completely different themes depending on the lexical meaning of the description in each combination. We can say that the instability of the lexical meaning causes problems in the translation of these means.

One of the most frequent cases of transformation of figurative units in translated works is the complete omission of this means. This problem is mainly observed in works translated from Uzbek into Russian. There are several reasons for this situation. First, most figurative words in Russian are imitative. Instruments are designed to imitate sound or noise. Figurative units, that is, a set of sounds that describe the visual picture, are smaller compared to the Uzbek language. For this reason, these instruments may be omitted from translations.

For the same reason, we observe that in a translated text a figurative unit is rarely expressed by means of an alternative to itself. On the other hand, in literary texts translated from Russian into Uzbek, figurative units appear in the translated text, which are not in the original. In this choice of words, translators proceed from several considerations. First, in most cases, short, easy to pronounce and popular vernacular pictorial units enliven and enliven the language of the work for the reader. Secondly, the figurative units used in translation allow creating an idea of the described object and avoiding other means with a complex lexical meaning, such as adjectives, which are used in the original text and are rarely found in everyday life of the Russian language by the Uzbek reader.





As it is understood, the figurative units included in the translation, but not present in the original, serve to increase the expressive and emotional expressiveness of the text, and the omission of the figurative words present in the translation causes a decrease in the same characteristics. As a result of translation, the grammatical category of these words changes, and their transmission through adjectives, in our opinion, does not have a negative impact.

On the other hand, in works translated from Russian into Uzbek, translators often use visual aids. Since these field tools perform various methodological and pragmatic tasks in a literary text, the translator uses them effectively. In the first case, the translator can link a verb or an adjective in Russian and turn it into a word of an independent category, derived from a figurative word in the translation. This increases the informativeness, emotionality or expressiveness of the text and does not violate the requirements of the volume ratio of the original and translation. In other cases, the translator inserts figurative words into the text without affixation. On the one hand, this contributes to the popularization of the language of the work, on the other hand, it can cause criticism for the imbalance of translation units. In our opinion, it is appropriate to use descriptive words to the extent that the general content of the text does not spoil the author's statement.

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